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RIVER PRESS (SALISBURY) LTD.
PRINTERS AND PUBLISHERS
WILTSHIRE



THE
ROYAL ACADEMY
of
MUSIC
MAGAZINE

No. 122

May 1942

THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.

No. 122

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Royal Academy of Music, York Gate, Marylebone Road,
London N.W.1.

Editorial

ENCOURAGING NUMBERS of new students were enrolled at the beginning of Lent Term in spite of all the urgent problems of wartime existence. The general curriculum not only functions as strongly as ever but has been augmented by recently established classes which now meet regularly and include: *Movement and Gesture* (Miss Rose Bruford); *Voice Production for students of Elocution and Drama* (Miss Iris Warren); and *Vocal Ensemble* (Mr. C. Kennedy Scott). Vocal music has had prominent place during the term. In addition to numerous and varied solo contributions at periodic students' performances, the new class has specialised in polyphonic music of the 16th and 17th century whilst Mr. Ernest Read's Choral Class has studied the arrangement for female voices and strings by Dr. W. G. Whittaker of Haydn's *Seasons*. Dr. F. G. Shinn's *History Course* continued weekly from January 8, dealing with the period of Handel and Bach down to Beethoven's "first period." Review Week, from March 23—27, maintaining its wonted distinction and variety, gave us: *A Lay Pilgrim's progress in musical practice and theory* by Dr. C. E. M. Joad; *Orchestral Concert* conducted by Sir Henry J. Wood; *The Dance in Keyboard Music* by Mr. Percy Waller; *Violin Recital* by Mr. Max Rostel with Mr. Alan Bush at the piano; *Technique and Interpretation—with a thought to Recitative* by Mr. Walter Hyde; *Rules and Eggs* by Mr. Harry Farjeon; *The Speaking Voice and its possibilities* by Miss Iris Warren; and *Sullivan (1842—1942)* by Mr. Geoffrey Toye with an excerpt from *The Pirates of Penzance* by members of the Opera Class, directed by Mr. Frederic Austin.

Opportunities for public performances have been afforded to students as frequently as ever and notable among them have been an Informal Concert on February 23 which included songs by Sir Arnold Bax; an Invitation Violin Recital by pupils of Mr. Rowsby Woof on March 14 when David Stone performed a MS. "Improvisation" of his own composition and pieces by Mr. B. J. Dale were heard; and the regular Fortnightly Concerts, at one of which a movement of Mr. Dale's *Suite in D* for viola and piano was played and songs by Dr. Eric Thiman were sung. At a Students' Recital on March 23 MS. works by Arnold van Wyk and Barbara Rawling were brought forward.

National economy of paper has led to a more frugal use in this issue. We have been fortunate, hitherto, in being able to use supplies of our usual quality from store with a clear conscience, but now are adopting such methods as the use of lighter paper, exclusion of literary atricles, and the condensation of remaining matter within less space. Some further and more drastic steps may yet become necessary.

S.H.L.

War-Time Pilgrimage

by Sybil Barlow

The idea of giving Red Cross concerts at schools was inspired in a particularly appropriate manner,—namely by school-children themselves. My partner, Milly Stanfield, and I were giving an informal recital for 'cello and piano in aid of the Red Cross, and after it was over, two small boys who were present expressed the wish that we would give similar concerts at their respective schools. Miss Stanfield, instantly struck by the suggestion, proposed that we should prepare special programmes to play to school-children, with the double aim of interesting them in music and affording them the opportunity of contributing to a great cause. Accordingly we made a beginning at a small preparatory school, (attended by one of our young friends mentioned above), where we were given a delightful welcome. That was in May 1940. Since then we have played at every kind of school, from large public schools down to the pre-prep. "nursery" type, and have given over 300 concerts. Our contribution to the Red Cross and St. John fund stands at present (March 1942) at approximately £1,500.

Of course we had to go slowly at first, as the scheme was in the nature of an experiment, and petrol rationing limited the scope of our activities. However, before Michaelmas half-term, we had managed to raise £100 and were then allowed some supplementary petrol; this enabled us to make more extended tours, sometimes staying away for several days and giving three or four concerts each day.

The work is interesting and absorbing to a degree, and the fresh, eager young people with whom we are brought into contact, make the most stimulating audiences imaginable. We are more than grateful to them, not only for their encouragement and generous support, but for the hope they have aroused in us of promise for the future. We notice an ever-growing thirst for more music and a desire for improvement in the quality of their own musical performance. On the more general side, there are evidences of a lively patriotism, cheerful acceptance of difficult conditions, and the spirit of co-operation. For instance, at most schools, girls and boys are taking a definite share in the domestic work of their community, doing it with a willingness, neatness and efficiency gratifying to behold.

Often, to our great pleasure, we come across friends on our travels, many of them former fellow students of ours at the R.A.M. Sometimes they are members of an audience, in the capacity of parents, but usually they are teachers on a school staff, in charge of various branches of music. It is particularly interesting to hear about the work they are doing and most helpful

to us to have the benefit of their advice regarding the musical tastes of their pupils.

We have visited many parts of England and Wales by train or car, and seeing the country in this way is by no means the least enjoyable of our experiences, even though weather conditions are frequently far from ideal. Never shall we forget spending the night at a school in the wilds of Gloucestershire shortly before Easter last year, and waking in the morning to find ourselves completely snowed-up! We had to motor to another school further up in the hills before we could make for home and I was due to teach at the R.A.M. at 3 o'clock on the same day. It is not necessary to describe the details of that homeward journey, but I am glad to be able to tell you that I walked into the Academy on the stroke of three!

Concerts

CONCERTO CONCERT—March 24, conducted by SIR HENRY J. WOOD.

—Overture, "The Bartered Bride" *Smetana*; Double Concerto in A minor, Violin, Cello and Orchestra, (1st movt.) *Brahms* (Eugénie Ansermier, Joy Hall); Scene 1, Act 1, "Die Zauberflöte," *Mozart* (Roy Ashton, Joan Taylor, Betty Sagon, Ruth Bowman); Concerto in A, Piano and Orchestra, *Liszt*, (Kyla Greenbaum); "Kikimora" *Laidov*; Concerto in D minor, Two Violins, Strings and Organ, *Bach*, (Felix Kok, Patrick Halling, Isolda Brookman); Recit. and Rondo (K416) *Mozart*, (Dorothy Bond); Concerto in C minor, Piano and Orchestra, *Saint Saens* (Ronald B. Smith).

SECOND ORCHESTRA—March 20, conducted by MR. ERNEST READ and members of Conductors' Class.—Overture "Idomeneo" *Mozart*; Romance in F, Violin and Orchestra, *Beethoven*, (Ella Bowe); "Unfinished" Symphony, *Schubert*; Concerto in A minor (2nd and 3rd movts.) Piano and Orchestra, *Schumann*, (Joyce Hedges); Recit et Air de Lia, *Debussy*, (Estelle Applin); Petite Suite, *Debussy*.

CHAMBER CONCERT—February 26.—Two Four-Part Fantasias, Fantasia upon one Note, Sonata of Four Parts, *Purcell*, (Colin Sauer, Marjorie Lempfert, Judy Pullen Baker, Jeannette Pearson, Beryl Parkinson, Daphne Ibbott); Two Arias, *Handel*, (Ethel Lyon); Trio in E flat—Piano, Clarinet and Viola, *Mozart*, (Jean Mackie, James Coyle, Rosemary Green); Quintet in G, Two Violins, Two Violas and Cello, *Brahms*, (Eugénie Ansermier, Felix Kok, Rosemary Green, Jeannette Pearson, Joy Hall).

CHORAL CONCERT—March 12, conducted by MR. ERNEST READ.—Scenes from "The Seasons" *Haydn* (arr. for Female Voices and Strings by W. G. Whittaker); Cantata No. 51, "Praise Jehovah" *Bach*, (Estelle Applin, Bernard Brown—Trumpet); Concerto in F, Organ and Orchestra, *Handel*, (Michael Howard); Choral Songs and "Sound Sleep," *Vaughan Williams* and works by *Walford Davies*, *C. Macpherson*, *E. German* and *Harry Farjeon*.

Sir Arnold Bax, D.Mus., F.R.A.M.

The appointment of Sir Arnold Bax as MASTER OF THE KING'S MUSIC in succession to the late Sir Walford Davies, which was announced on February 3, has given great satisfaction in the musical world and particularly at the R.A.M. And not least is the feeling shared among those of us who, about the beginning of the century—ourselves of a mere nth magnitude—"there viewed the *Pleiades*" shining in the firmament of Tenterden Street. We were illumined by the "more refulgent beams" from the galaxy of those who, reflecting the brightness of Frederick Corder, each "pointed his own golden eye." The *R.A.M. Magazine* now voices the hearty congratulations of the whole Academy upon the signal honour bestowed on one of its most distinguished sons.

The widow of the late Dr. A. J. Greenish, a former professor at the R.A.M., has written to the Principal recalling with pleasure and pride the visits of Sir Arnold, at the age of 17, to her husband, with whom he studied the pianoforte for three years before entering the Academy.

The appointment is the twenty-first since 1660 and the office may date from 1626 or even earlier. Among previous holders of the post in addition to Sir Walford Davies have been Sir W. G. Cusins (1870), Sir Walter Parratt (1898), and Sir Edward Elgar.

Sir Arnold Bax had the honour of being received by the King at Buckingham Palace on March 13.

The Professorial Staff

Dr. Harold Rhodes, Organist of Winchester Cathedral, has been re-elected President of the Incorporated Association of Organists. Other re-elections include the Principal as a Patron of the Association and Mr. G. D. Cunningham as a Vice-Patron.

With His Majesty's Forces

The Editor will be glad to receive names of those connected with R.A.M. who are serving in H.M. Forces. Address : 91 Crane St., Salisbury, Wilts.

ARMY—Sydney J. Barlow (2nd Lt.).

W.R.N.S.—Marie Beech.

HOME GUARD—C. Eric Ricard (Lieut., Platoon Commander).

Marriages

HOPKINS—HATTEY—On November 10, 1941, at St. John's, Southend-on-Sea, Helen Olwen Hopkins to Philip Hattey (Sub-Lieut. R.N.V.R.).

BILHAM—STORER—On December 22, 1941, at St. Mary's Tottenham, Cecily E. Bilham to Jack H. Storer (2nd Lieut.).

LAVERS—EGBERS—On December 25, 1941, at St. Mary's Merton Park, Marjorie Lavers to Leslie Egbers (Sgt.-Pilot, R.A.F.).

RAWE—KESTER BROWN—On January 31, at Toronto, Canada, Mollie Rawe to Kester Brown.

LONG—FREEMAN—On April 10 at Shenfield Church, Audrey Long to Paul Freeman (Lt. R.A.).

Births

HEMING—On September 23, 1941, to Mr. and Mrs. John Heming (*née* Mary Brokenbrow) of Bristol, a son—Christopher John.

LATUTIN—On January 5, at Berkhamstead, to Margaret (*née* Jacob) and Simmon Latutin, a daughter—Anne.

WRIGHT—On October 1, 1941, at Grahamstown, S.A., to Marjorie (*née* Bakewell), wife of Thomas Blagburn Wright—a son.

FLORENCE WHIPP—"Florrie", as she was known to generations of Academy students, has retired after forty-one years of devoted and loyal Service. Her many friends wish her health and happiness in her retirement.

In Memoriam

Field-Marshal H.R.H. the Duke of Connaught and Strathearn, K.G.

President of the R.A.M.

The Academy has suffered a grievous loss by the death of its revered President. What the Institution has owed to the encouragement and active support of its royal Patrons throughout its history cannot be stated in a few words, but it is present to the minds of all. The Principal, who represented the R.A.M. at the Funeral Service in St. George's Chapel, Windsor and at the Memorial Service at Westminster Abbey, wrote to *The Times* on January 20 :—

"Will you allow me to pay respectful tribute to the memory of Field-Marshal H.R.H. the Duke of Connaught, who was President of the Royal Academy of Music for 41 years? During the whole of this long period his Royal Highness took a close personal interest in the welfare of the staff and students of the Academy, and until within quite recent years attended the annual prize-giving. His dignity and unfailing courtesy and charm will be remembered by thousands of past students who received prizes at his hands. The name of our beloved president will always be remembered with gratitude and affection."

Gerald Walenn, F.R.A.M.

In Sydney, N.S.W., January 27, 1942

News of the passing of Mr. Gerald Walenn will have come with a shock to his many friends here and on the other side of the world. He had not been heard in this country for several years, but in Australia he was actively engaged in his profession to the last, and his death was quite unexpected. To his brother, Mr. Herbert Walenn, and all the members of his family we offer warmest sympathy.

Mr. Sydney Robjohns writes :—

Most readily I accede to the request to write a few lines on my old friend and his work.

Gerald Walenn had his training at the Royal Academy of Music, where he studied the violin, first with Sainton and later with Emile Sauret, and composition with Frederick Corder. He was an outstanding student, and it was while still at the R.A.M. that he received a command to play to Queen Victoria on which occasion he was accompanied by Stanley Hawley. On leaving the Academy he started out on his professional career with a Stradivari

violin, lent to him for life—evidence of the esteem in which he was held as an artist, and a fine tribute to his ability and character. He made a name for himself as solo violinist, quartet leader, and teacher, winning the respect and admiration of fellow-artists and of the musical public alike. Sir Henry Wood has paid tribute to the service he rendered in doing so much to foster the love of chamber-music in this country, in which work he had the co-operation of his distinguished brother, Herbert, as 'cellist in the quartet. Elsewhere it has been remarked that the Walenn Quartet, in addition to their finished playing of the classics, did much to make known the chamber-works of contemporary British composers. (See *The Times*, Saturday, February 7th.)

In 1918 Gerald Walenn was invited to become professor of the violin at the Conservatorium of Adelaide, South Australia, and, after a few years there, he accepted the invitation to a similar post at the State Conservatorium of New South Wales, in Sydney. There he remained to the last, making a reputation throughout the Australian continent, teaching at the Conservatorium, touring as soloist and as leader of the State Conservatorium String Quartet, broadcasting, and touring also as an examiner for the joint Board of the Australian Universities. In addition to all this he found time for composition, and published many charmingly violinistic works for his instrument, ranging from easy pieces for young students to concert solos for artists.

Throughout his time in Australia Walenn loyally upheld the prestige and traditions of the R.A.M. and of the Associated Board. He entered his own pupils for the Board's diploma examinations, and gave warm welcome to the examiners visiting Sydney.

Mr. and Mrs. Walenn were among the most popular of people in Australian musical society, and up to the time of Mrs. Walenn's death, not many months ago, kept open house for all their friends. During a long stay in Sydney, when I was examining for the Associated Board, my wife and I were often at their house, and we recall with happiest memory the warmth and charm of their hospitality.

Gerald Walenn has done valuable service in the cause of music, especially perhaps throughout the country of his adoption, where he will long be remembered and where his influence will long be felt.

OBITUARY—Foster Richardson, Mrs. E. L. Arslett (ex-students); Janet Barnett, aged 100, (sister of the late J. F. Barnett, F.R.A.M.)

The following note was omitted from a former issue :

A sad event which grieved us all was the death by enemy action on 31st January, 1941, of one of our students, Miss Muriel Shields-Schibild, pianist.

Unfortunately she left the Academy buildings, after having had her lessons, during a raid in order to keep an appointment in Oxford Street : on her way she was struck down.

The loss of this young life in such tragic circumstances brought sadness to the Academy and our sympathy goes out to her parents and members of her family.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

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R.A.M. Club—Social Meeting

At the meeting of the Club on February 28 members and their guests were privileged to hear the Silverman Quartet (Edward Silverman, Leonard Rubens, William Pleeth and Margaret Good) in a fine programme comprising quartets by Mozart (B flat), Dvořák (E flat) and a rhapsody by William Alwyn.

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note of past performances or engagements to the Editor.
Address : 91 Crane Street, Salisbury, Wilts.)

MISS GERALDINE THOMSON's *Poem* for violin, viola, cello and piano received its first public performance at a recent Boosey and Hawkes concert.

MR. WELTON HICKIN's recent musical activities have included piano-forte recitals at Paignton and at Torquay where he played his *Introduction and Allegro* for piano and orchestra. He also directed Bach's *Jesu, Priceless Treasure* at St. Mary's, Oatlands, Weybridge, and has recently been appointed, by the Surrey Education Committee, to take charge of Singing and Musical Appreciation classes in the Girls' Central School at Walton-on-Thames.

DAME MYRA HESS had, at National Gallery Concerts during January, the assistance of Mr. Watson Forbes in a Brahms programme, and of Miss Olive Groves (Gilbert and Sullivan Lecture Recital).

MISS ROMA FERGUSON (Mrs. Sidney Read) with her two choirs, the *Tre Santi Ladies'* and the *St. George's Girls'*, has given concerts in aid of war charities in N.W. London and at the Imperial Institute. She has been assisted by Edna Harding, Joyce Chapman, Ruth David and Leslie Palmer. A *Nativity Play in Song* based on traditional carols of many nations, arranged by Miss Ferguson, was produced by her with a cast of 20 children in W. Hampstead and Kilburn.

MR. PAUL ENGEL, assisted by Misses Betty Mills and Sheila Nicholson, gave a recital at Littlehampton on January 14 which included Beethoven's *Sonata in F* for horn and piano, César Franck's *Sonata in A* for violin and piano, and Brahms's *Trio in E flat* for violin, horn and piano.

MR. MANUEL FRENKEL sends notes of some of his recent activities : On February 14, a recital at Surbiton ; on February 24, with Miss Eugenie Ansermier, a recital at the International Arts Centre, when his new *Sonata for Violin and Piano* was played ; on March 1, at Kingston-on-Thames in collaboration with Miss Ansermier and Miss Phrosyne Gordon Wilson ; and another recital there on March 15.

MR. ALEXIS KLIGERMAN gave a piano recital at Princes Gate (*At the Polish Hearth*) on January 17.

MR. FREDERIC JACKSON and Mr. Bernard Monshin played in *An Hour of Music* at Rudolf Steiner House on January 17.

MISS OLIVE CLOKE gave a piano recital for the Cheltenham Music Guild on January 24.

MR. CLIFFORD CURZON played Mozart's *Concerto in B flat* with the New London Orchestra at the Cambridge Theatre on February 21.

MRS. REBECCA KING's *Cradle Song* and *Slumber Song of the Madonna* were included in Miss Dorothy Clark's broadcasting tour throughout S. Africa recently.

MR. JOHN SOLOMON writes as cheerily as ever in his 86th year and sends some pertinent remarks regarding balance in brass *ensemble*. He says that he felt the severity of winter's coldness even more when the Government removed all his front railings—but Mark Tapley still "comes out strong" !

DR. DOUGLAS HOPKINS accompanied on the organ at a performance of Bach's *St. Matthew Passion Music* at Truro Cathedral on March 28. The solo parts were sung by the choristers of Truro and St. Paul's Cathedrals, Messrs. Tom Purvis and Roderick Jones (St. Paul's), Kendrick Barton and H. B. Pearce (Truro). Mr. Sydney Lovett played the *Continuo* part and the Conductor was Mr. Guillaume Ormond.

DR. HAROLD RHODES took part in a recital of chamber music in Winchester Cathedral on February 12, playing the piano in Beethoven's *Trio in C minor*, Op. 1. The programme also included McEwen's *Biscay Quartet* played by the Elizabeth Hunt Quartet.

MR. MALCOM C. BOYLE recently directed performances of Brahms's *Requiem* and selections from Handel's *Messiah* in Chester Cathedral. He also gives short organ recitals in the Cathedral during the luncheon hour on weekdays.

MISS EDNA HOWARD recently took the solo part in Vaughan Williams's *Benedicite* for the Haslemere Musical Society and also assisted at the piano at their first concert of the Season. Other engagements fulfilled by her have been : The Society of Women Musicians' Concert ; Prisoners of War Red Cross Fund concerts at Farnham and Aldershot (as solo organist) ; Adjudication at Aldershot Eisteddford, where a former R.A.M. scholar now serving in H.M. Forces gained prizes in piano and organ classes ; and, with Miss Ella Ivimey, at Haslemere Music Club (as singer).

MRS. MARJORIE WRIGHT (*née* Bakewell), writing from S. Africa, expresses her great pleasure in continuing to receive the *R.A.M. Magazine*. "It is really splendid how the dear old R.A.M. carries on, in spite of war conditions." She sends every good wish to the R.A.M. and to the Club and Magazine.

New Publications

Fugue in G minor for organ (the "Great")
Fugue in G minor for organ (the "Short") } *Bach*
arr. for two pianos (Ashdown) *C. H. Stuart Duncan*

Andante Cantabile for Tenor (or Descant) Recorder and Piano
"Badinage" Duet for Treble and Tenor Recorders
(Society of Recorder Players—Schott) *Rebecca King*

"This England" Words by Canon S. A. Alexander
(O.U.P.) *Stanley Marchant*

"Empire Song" (Novello) *Montague F. Phillips*

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) are now due annually on October 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Notices

1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.

2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3.—New Publications by members are chronicled but not reviewed.

4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1 or to 91, Crane Street, Salisbury, Wilts.

The Committee beg to intimate that Ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the *Royal Academy of Music*.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.